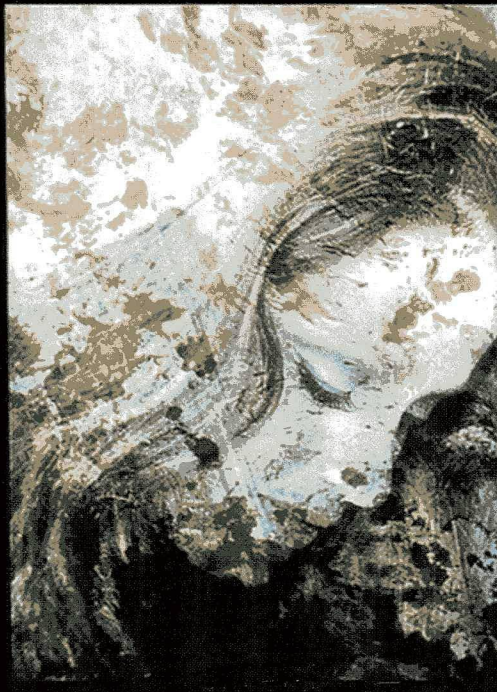




jeff beck truth



SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

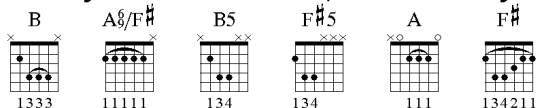
I AIN'T SUPERSTITIOUS

from Jeff Beck - *The Best of Beck*

Shapes of Things

Words and Music by Paul Samwell-Smith, James McCarty and Keith Relf

Gtr. 2: Open G7 tuning:
(low to high) B \downarrow -D \downarrow -G \downarrow -D \downarrow -F \downarrow -B \downarrow



Intro

Moderately slow $\text{♩} = 85$

Chords: A, Amaj7/G#, A6/F#, A/E

Gtr. 2 (dist.)

Gtr. 1 (slight dist.)

mp slight P.M.

TAB

Verse

Chords: B, A/B, B

(Rod Stewart) 1. Shapes _____ of things be - fore _____ my eyes _____ just

Gtr. 2

Gtr. 3 (dist.)

Gtr. 1

TAB

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Gtrs. 2 & 3 tacet
A

Amaj7/G# A6/F# A/E

sane?

Gtr. 1

slight P.M.

Chorus

E5 N.C. D5 N.C. E5 N.C. D

Come to - mor - row, _____ will I be old - er? _____ Come to - mor - row, _____

Gtr. 3

grad. bend 1 1/2 1

10/14 10/14

Gtr. 1

N.C. E N.C. D N.C.

may I be a sol - dier? — Now, lis - ten: Come to - mor - row, _____ May-be I'm old - er _____

grad. bend 1 1/2

10/13 10/14

D5

F#5



Gtr. 2

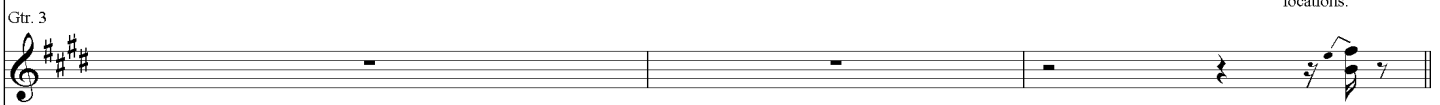


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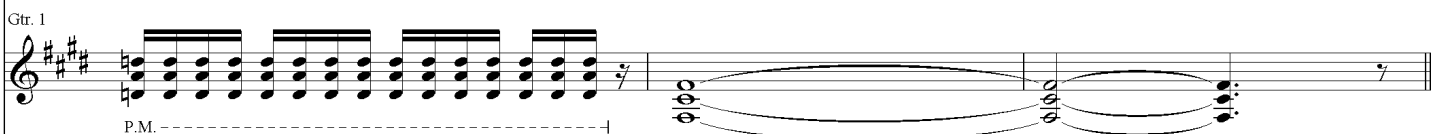
 26\23/28
 26\23/28
 26\23/28

 *Hypothetical fret
 locations.

Gtr. 3


 1
 0
 9

Gtr. 1



P.M.-----|

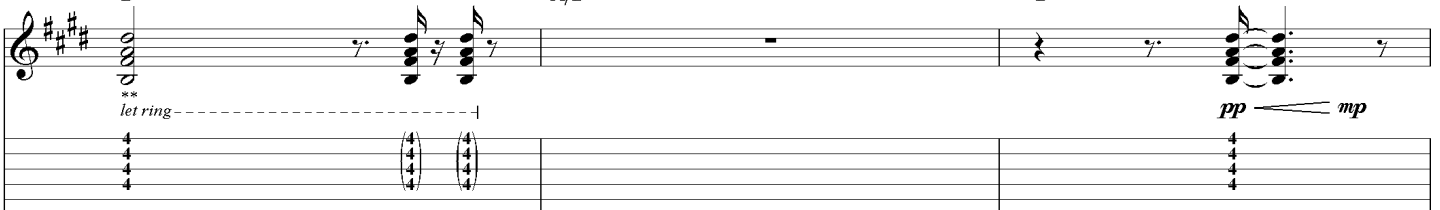
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 4
 2

Guitar Solo

B

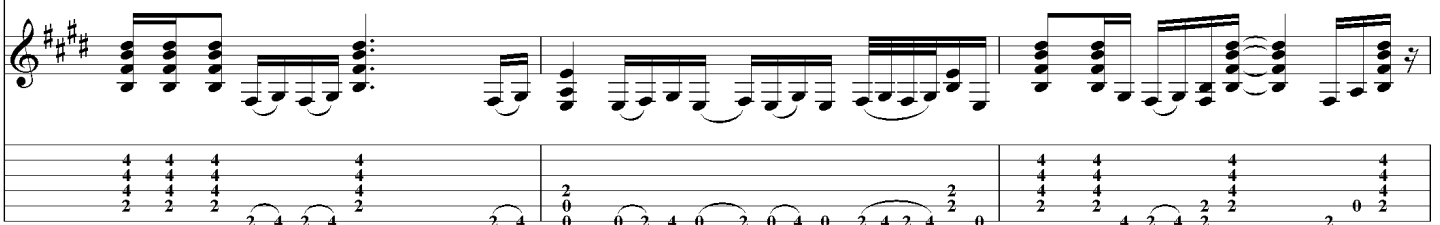
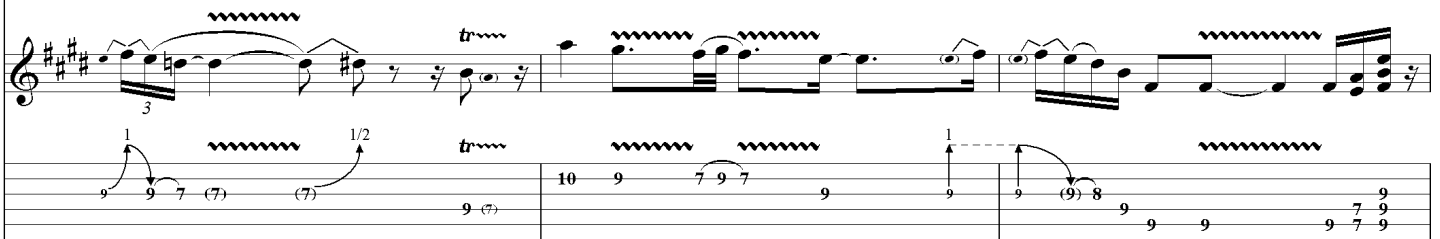
A/B

B



** let ring-----|

pp mp

 **Using a guitar with Les Paul style electronics, set rhythm volume to 0 and
 lead volume to 10. Strike the strings while the pickup selector is in the lead
 position, then flip the switch in the rhythm indicated to simulate the re-attack.


Gtr. 2 tacet
 A/B

Gtr. 3

A

Amaj7/G#

Gtr. 1

slight P.M.

Guitar Solo

B5
Rhy. Fig. 2

F#5

Gtr. 1

Gtr. 2

mf

p

12

(12)

15

Gtr. 3

1

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

1 1/2

6

6

6

6

6

6

6

6

6

6

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
B5

End Rhy. Fig. 2

1

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

(15)

(15)

19

(19)

1 1/2

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3/4

1

3/4

1

3/4

1

3/4

1

3/4

1

*F#m/A

B5

15

(15)

12

let ring ---|

4

4

4

4

6

4

4

6

4

6

4

6

4

6

4

6

4

6

*Bass plays A.

*A δ *sva* B

21 19 24 (24) 28

**Hypothetical fret locations.

*Chord symbols reflect overall harmony, next 10 meas.

sva A δ

(28) (28) 26 19

B A δ *sva*

24 24

Musical score for "Lis - ten" by John Cage. The score is written for piano and voice. The piano part includes a tremolo section and a section with a "grad. bend" and "rake" instruction. The voice part includes a section with a "Lis - ten" instruction and a section with a "rake" instruction.

Tempo 1

B

A/B

B

3. Here _____ with - in my _____ lone - ly frame, my

Gtr. 2

loco

mf

Gtr. 3

let ring ----- let ring ----- let ring -----

Gtr. 1

Outro

Gtr. 1 tacet

B7

rit.

Gtr. 2

rit.

Gtr. 3

P.M.

rit.

P.M.

Free time

B5

Sva

loco

*Hypothetical fret locations.

let ring

fdbk.

Pitch: C#

**Roll back vol. knob.

B7 F#7

(Rod Stewart) 1. O - va here. Let me

grad. bend P.S. string noise

The first system of the musical score consists of three staves. The top staff is a guitar staff in D major (two sharps) with a key signature of two sharps. It contains a melodic line with a bend and a string noise effect. The middle staff is a bass staff with a key signature of two sharps, featuring a melodic line with a bend and a string noise effect. The bottom staff is a guitar staff with a key signature of two sharps, featuring a melodic line with a bend and a string noise effect. The system includes various musical notations such as notes, rests, and dynamic markings.

Verse F#7

love you, ba - by. You're driv - in' my poor _ heart cra - zy.

P.M. -- 1

The second system of the musical score consists of three staves. The top staff is a guitar staff in D major (two sharps) with a key signature of two sharps. It contains a melodic line with a bend and a string noise effect. The middle staff is a bass staff with a key signature of two sharps, featuring a melodic line with a bend and a string noise effect. The bottom staff is a guitar staff with a key signature of two sharps, featuring a melodic line with a bend and a string noise effect. The system includes various musical notations such as notes, rests, and dynamic markings.

B7

Let me love you, ba - by. You're

P.M. -- 1

The third system of the musical score consists of three staves. The top staff is a guitar staff in D major (two sharps) with a key signature of two sharps. It contains a melodic line with a bend and a string noise effect. The middle staff is a bass staff with a key signature of two sharps, featuring a melodic line with a bend and a string noise effect. The bottom staff is a guitar staff with a key signature of two sharps, featuring a melodic line with a bend and a string noise effect. The system includes various musical notations such as notes, rests, and dynamic markings.

F#7

driv - in' my poor heart cra - zy.

C#7 B7

When I'm with you, wom - an, my whole life seems so ha -

F#7

- zy. 2. Ah, don't you know that

F#7

B7

F#7

4

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a bass part at the bottom, both with corresponding tablature. The guitar part is in the key of F# major (indicated by three sharps: F#, C#, G#) and features a prominent F#7 chord at the beginning. The bass part is in the key of D major (indicated by two sharps: F# and C#). The score is written for a standard 6/8 time signature. The guitar part includes various musical notations such as triplets, slurs, and wavy lines indicating sustained notes. The bass part includes a 1/2 note and a 4/2 note. The tablature for both instruments is provided below the staff notation, using numbers 0-5 to represent frets. The guitar tablature includes a 1/2 note and a 4/2 note. The bass tablature includes a 1/2 note and a 4/2 note. The score is written for a standard 6/8 time signature.

F#7

C#7

P.S.

F#7

17 17 17 17 14 17 16 15 14 17 17 17 14 17 14 14 14

Yes, I know.

17 16 14 14 17 16 14 14 17 16 14 14 17 16 14 14 17 1/2 1 1/2 14 16 14 17

B7

11 10 11 9 12 11 9 7 7 9 7 (7)

F#7 **C#7**

B7 **F#7**

C# **Verse** **F#7**

3. Ba - by, when _ you walk, _ you shake like a wil - low _ tree. _

F#7

Eas - y with this one.

2/4 4 4 4 4 6 4 4 4 4 6 9 11

P.M. -----

Outro

F#7

Let me love you, ba - by. —

1/2 12 (12) 12 (12) 11 P.M. --- 13 11 13 (13) 11 13

w/ slide

11 11 11 9 11 11 11 11 9 11 11 11 11 9

B7

Love you, babe. — I know, I know, — I know.

1 1/2 1 1 1 1 1 P.M. -----

(13) 14 14 14 14 12 14 14 14 14 12 13 11

11 11 11 11 11 14 16 16 16 16 16 14 16 16 16 16 16 16 16 16 8 8

F#7 C#7

Let me love you, ba - by. Oh, you -

13 (13) 11 13 12 (12) (12) (12) (12) (12)

F#7

let me love you. What you got.

(12) (12) (12) 13 10 14 12 10 14 12 12 12 11 2 4

Let me love you, ba - by. Love -

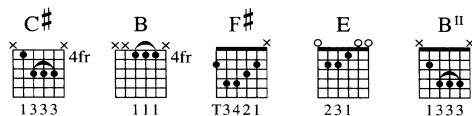
4 (4) 2 4 8 11 9 (9) 11 9 9 9 9 11 9 9 9 9 11

[illegible]

12

(Walk Me Out in The) Morning Dew

Words and Music by Bonnie Dobson and Tim Rose



Intro
Moderately ♩ = 108

(Bagpipe) 7 sec.

*C#5

**Gtrs. 1 & 2

mf w/ bar

TAB

2 4 4 (4) 11 11 (11) 9 9 11

*Chord symbols reflect overall harmony.

**Gtr. 1 (slight dist.); Gtr. 2 (dist.): w/ wah-wah & delay. Set vol. knob at 1/2 volume.
Composite arrangement

let ring -----

w/ bar

1/2

w/ bar w/ bar

2 4 4 5 5 (5) 4 4 6 (6)

Verse

C# B F# C#

Rod Stewart: 1. Walk me out in the morn - in' dew, my hon-ey.

Gtr. 2

mp

2

Gtr. 1

6 6 4 4 6 6 6 6

B

F#

C#

Please walk me out in the morn-in' dew, some time.

F#

E

B

C#

Can't walk you out in no morn-in' dew, I'm sor-ry, I'm sor-ry.

mf

let ring -----

F# E B C#

You did - n't hear ___ no ___ young ___ man cry - in'.

P.M. -----

11 13

4 6 6 6 6 6 6 6

F# E B C# B C#

You ___ did not ___ hear ___ no ___ young man ___ cry - in'.

* *mp* Harm. ** *mf* *** *f*

2 4 4 2 2 11 11 11 11 12 11 12 11 12 11 (11)

*Decrease vol. knob to 1/4 volume.

**Increase vol. knob to 3/4 volume.

***Vol. swell to full volume.

Chorus

C#
Rhy. Fig. 1

Gr. 1

C# B C# B C#

Thought I heard ___ a young ___ girl ___ cry - in'.

Gr. 2

6 6 (6) 4 4 9 11 X X 9 11 X X 9 11 X X 9 11 X X

B

Thought I heard ___

P.M. -----

9 11 X X 9 10 9 10 9 10 11 3 1 1 0 6 6 4 4

C# B C#

a young girl cry in'

P.M. -----

(4)

End Rhy. Fig. 1 F# Rhy. Fig. 2 E

You, you did not

*Vibrato bent note only.

B^{II} C# B C# End Rhy. Fig. 2

hear no young girl cry in'. I'm sor - ry, but ya know ya did n't.

(11)

Interlude

F# Rhy. Fig. 3 E B¹¹ C#5 End Rhy. Fig. 3

(cont. in notation)

You did not hear no young man cry in'.

**Gtrs. 1 & 2

mf

w/ bar w/ bar

2 0 4 2 4 (4) 11 11 9

*Decrease vol. knob to 1/2 volume.
**Composite arrangement

w/ bar

9 9 11 2 4 4 6 6 (6)

Verse

C# B Gtr. 1 tacet F#

3. Now there is no more morn - in'

w/ bar

4 4 6 4 6 4

C# B C# B F#

dew. Now there is no more morn - in'

Gtr. 2

f

*full vol.

C#

no more morn - in' dew.

18
18
18
18
18
0

B

C#

Peo - ple, you know that there's no more morn - in' dew.

5 6 6 4 4

1/2 P.M.

Gtr. 1: w/ Rhy. Fig. 2 (simile)

F#

E

B

Be - cause, be - cause what they've been say - in' all these

6 8 6 8 6 8 6 8 6

Gtr. 1: w/ Rhy. Fig. 3 (simile)

F#

E

years has come true, and it had to hap - pen. You know

6 (9)

7 2 0

*Decrease vol. knob to 1/2 volume.

from Jeff Beck - *Truth*

You Shook Me

Words and Music by Willie Dixon and J.B. Lenoir

Intro

Moderately slow ♩ = 58

N.C.

Verse

(Rod Stewart) 1. You know, you shook me, _____ yeah.

Gtr. 1 (dist.)

f w/ wah-wah

TAB

2 2 2 2 2 2 2 2 9 9 11 10 11

* F#7

* Chord symbols reflect overall harmony.

You shook me all night long, _____ yes, you did. You know that you

9 9 11 10 (10) 11 (11) 2 2 2 2 2 2 4 2 5 2 4 2 5 2 5 2 (2) 8 7 5

B7

shook me. _____ You shook me, ah, all _____ night

8 7 9 9 9 8 8 8 0

5 7 9 9 9 X 9 9 9 9

B7 F#7

love me _____ just like a hur - ri - cane, ah.

The first system of music features a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a B7 chord and a melodic line that includes a long note with a wavy line above it. The bass staff has a treble clef and contains a series of fret numbers: 12, 11, 9, 12, 10, 9, 9, 11, 9, 9, 10, 10, (10), and 2. There are also some 'X' marks on the bass staff.

C#7 B7

And the way that you _____ love me, ba - by, you mess up my head _____ be - yond,

The second system continues the musical piece. The guitar staff has a C#7 chord and a melodic line. The bass staff has a treble clef and contains fret numbers: 2, 2, 4, 4, 2, 4, 4, 2, 2, 4, 9, 0, 4, 4, 6, (6), 4, 4, X, X, X. There are also some 'X' marks on the bass staff.

F#7

I'm so hap - py.

The third system features a guitar staff with an F#7 chord and a melodic line. The bass staff has a treble clef and contains a series of fret numbers: 4, 2, 2, 5, 2, 4, 2, 2, 5, 2, 4, 2, 2, 5, 2, 4, 2, 2, 4, 2, (2), 4, 4, 2, 4, (4), 2, 2, 2, 2. There are also some 'X' marks on the bass staff.

Outro
E5 C#7

Come on.

The fourth system is the 'Outro' section, featuring a guitar staff with an E5 chord and a melodic line. The bass staff has a treble clef and contains fret numbers: 4, 4, 2, 4, 2, 2, 2, 2, 4, (4), 0, 0, 0, 0, 0, 0, 0, 0, 3, 16. There are also some 'X' marks on the bass staff.

* + = closed (toe down), ○ = open (toe up).

F#5

E5 **F#5**

P.S.

E5 **F#5**

from Jeff Beck - *Truth*

Ol' Man River

from SHOW BOAT
 Lyrics by Oscar Hammerstein II
 Music by Jerome Kern

Intro
 Slowly ♩ = 59 (♩ = ♩³)
 *N.C.
 (Organ, Bass & Drums) 8

Verse

**A D6 A7 D6

(Rod Stewart) 1. Old Man Riv - er, ____ that Old Man Riv - er, ____

Gr. 1 (slight dist.)

mf

TAB

*Not indicative of ensemble harmony.

**Chord symbols reflect overall harmony.

A7 D6 A E/G# F#m E

he don't _ say noth - in' but he must know some - thin'. That ____ Old Man _ Riv - er, ____

TAB

Esus4 E A D6 A E

he just keeps _ roll - ing a - long. ____ 2. He ____

TAB

Verse

A D6 A7 D6 A7 D6

— don't plant ta - ters, — and we all know he don't pick cot - ton. But them that plant — 'em

A E/G# F#m E Esus4 E

are soon — for - got - ten. And — Old Man Riv - er, — he just keeps —

A D6 A

roll - ing a - long. Oh, yes, he does.

Bridge
C#m G#sus4 G#

You and me, — we

C#m G#sus4 G# C#m G#sus4 G# C#m G#sus4 G#

sweat and toil. — Our bod - ies are na - ked and racked with pain. — Now lis - ten:

C#m G# C# G#sus4 G# C#m G#

Lift that barge, _ you'd bet-ter tote that bale. _ And if ya get a lit-tle drunk _ you'll

9 9 8 9 8 9 8

Gtr. 1 tacet

C#m Cm Bm E N.C.

rit.

land in jail. _____

Verse

A tempo

A7 D6 A7 D6 A7 D6

3. I'm so wea-ry and _ sick of try - in'. I'm tired _ of liv - in',

Gtr. 2 (dist.)

pp *f*

**w/ slide

0 14 14 12/14 14 14 12/14

*Notes sounded by lifting fret hand off of strings.
 **on pinky or ring finger

Gtr. 1

5 5 7 5 7 7 5 7

A D6 E E7

but a - fraid of dy - in'. And that God darn old Riv - er — he just keeps roll - in' a -

12/14 9 9 9 7/9 9 9 15/17

A D6 A E

long. Keep on roll - in' a - long. —

17 17\15 17 15\13 14 14 14\16 14 14 14 14 14\14 14 17\16 17

Interlude

Gtr. 2 tacet

*N.C.

(Organ, Bass & Drums, next 6 meas.)

A

D6

Gtr. 1

5

X X X 2 2 3 3 2 2

*Not indicative of ensemble harmony.

Outro
Double-time feel (♩♩ = ♩)

A7 E A D6 A D6

Keep on ____ roll - in' a - long. Old Man Riv-er, don't you stop your way. ____

Gr. 2

Gr. 1

*With the slide held to the strings, hammer down on the fret indicated with the 1st or 2nd finger of the fret hand.

Begin fade *Fade out*

A D6 A D6 A D6

Keep on ____ roll - in' from the North, the South, the East or West. You got - ta roll. ____

P.S.

from Jeff Beck - *Truth*

Greensleeves

Arrangement by Rod Stewart and Jeff Beck

A

Moderately slow ♩ = 96

*Dm

Dm/C

Dm/B

Dm/B \flat

Asus4

Gtr. 1 (acous.)

mf
w/ pick & fingers
w/ heavy reverb
let ring throughout

rit.

TAB

0 2 3 1 3 0 | 3 0 3 1 3 3 | 2 X 2 3 2 2 | 1 0 3 1 3 1 | 0 2 2 3 0

*Chord symbols reflect implied harmony.

B

A tempo

Dm

Gadd9

C

Am

Dm

E7

P.M.
**T

TAB

1 1 3 5 3 0 1 1 3 0 1 3 3 3 3 1 3
0 2 2 4 7 5 0 0 2 0 2 3 2 2 2 2

**T = Thumb on 6th string

Am

Am/G

Dm

Gadd9

C

T

TAB

0 1 1 2 1 0 1 3 3 5 3 3 3 1 0 0 2
2 2 2 2 0 2 2 4 5 7 5 3 3 0 0 2

Am

Dm

A9

Dm

Dsus2

rit.

TAB

1 2 3 0 1 0 1 0 3 2 0 2 3 3 1 0 3 3 2 3 0
0 0 2 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C

Slightly faster ♩ = 102

F/C

Em/B

Am

Dm

8 10 10 10 8 12 10 10 8 7 8 9 5 5 5 3 0 1 3 3

*Staccato lowest note only.

E7

Am

Am/G

F/C

3 3 1 1 0 2 1 2 2 0 1 0 8 10 8 8 10 12 10 8 8 10 10

Em

Am

Dm

A9

Dsus2

8 7 8 9 5 5 3 0 1 0 3 2 0 2 3 0 2 3 0 2 3

D

Slower ♩ = 87

Dm

Gadd9

C

Am

Dm

0 3 0 1 3 3 5 3 7 5 3 1 0 1 1 3 0 1 3 3

E7

Am

Am/G

Dm

Gadd9

C

3 1 1 3 0 0 2 1 2 2 1 1 1 3 3 5 3 7 5 3 4 7 5 3 1 0 0 3 1 0 0

Am

Dm

A9

Free time

D

1 1 3 0 1 0 1 0 3 2 0 2 3 2 3 2 2 0 2 3 2 3 2 3 2 3 2 2 3 2 2 3 2 2 3 2

from Jeff Beck - *Truth*

Rock My Plimsoul

Words and Music by Rod Stewart and Jeff Beck

Intro

Moderately ♩ = 105 (♩ = $\frac{3}{4}$)

*B7

Gr. 1 (dist.)

Gr. 1 (dist.)

f

P.M.

P.M. ---|

TAB

Gr. 2 (dist.)

Gr. 2 (dist.)

mf

P.M. ---|

P.M. ---|

P.M. ---|

TAB

*Chord symbols reflect overall harmony.

E7

P.M. ---|

1

(9)

9

P.M. ---|

P.M. ---|

P.M.

TAB

B7 F#7

grad. release 1/2 rake ---|

(9) (9) 8 X X 10 10 7 10 10 7

*Played as even eighth-notes.

P.M. ---| P.M. ---|

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9/11 9 9/11

E7 B7

Lis - ten. 1. You can rock _

* rake ---| rake -| rake | rake |

Sva-----|

3 P.S.

2 1 1/2

X X 10 10 7 X X 10 10 10 12 12 (12) (12) X X

P.M. ---| P.M. ---|

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 7 9

Verse B7

me, rock me all night long.

**Gtrs. 1 & 2 loco

mf P.M. ---| P.M. ---|

5 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

**Composite arrangement

E7

Keep on rock - in' me, ba - by, _____ rock me all

P.M. ---|

P.M. ---|

P.M. ---|

B7

night long. 'Cause, you know what? When you rock me

P.M. ---|

P.M. ---|

P.M. ---|

E7

B7

my poor back ain't got a bone. 2. You can roll _

P.M. ---|

P.M. ---|

P.M. ---|

Verse

B7

me just like they roll the wag - on wheel way down in

Gtr. 1

P.M. --- 1

P.M. --- 1

Gtr. 2

P.M. --- 1

P.M. --- 1

P.M. --- 1

B7

the coun - try. Keep on roll - in' me, ba - by, roll me all night

P.M. --- 1

P.M. --- 1

Guitar Solo

B7

Measures 1-3 of the B7 guitar solo. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure contains a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a wavy line indicating a vibrato. The second measure contains a quarter note B4, a quarter note C#5, and a quarter note D5, followed by a wavy line. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F#5, followed by a wavy line. The bass staff shows the fretting hand with fingerings: 10/13, 13/13, 10/13 in the first measure; 5/7, 5/7, 5/7 in the second measure; and 13/13, 13/13, 13/13 in the third measure. The guitar is equipped with a pickup selector switch (P.M. --- I).

E7

Measures 4-6 of the E7 guitar solo. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure contains a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a wavy line. The second measure contains a quarter note B4, a quarter note C#5, and a quarter note D5, followed by a wavy line. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F#5, followed by a wavy line. The bass staff shows the fretting hand with fingerings: 7/7, 7/7, 7/7 in the first measure; 8/7, 7/7, (7)/7 in the second measure; and 9/7, 9/7, 9/7 in the third measure. The guitar is equipped with a pickup selector switch (P.M. --- I).

B7

F#7

Measures 7-9 of the guitar solo. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure contains a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a wavy line. The second measure contains a quarter note B4, a quarter note C#5, and a quarter note D5, followed by a wavy line. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F#5, followed by a wavy line. The bass staff shows the fretting hand with fingerings: 7/9, 7/9, 7/9 in the first measure; 7/7, 7/7, 7/7 in the second measure; and 11/13, 12/12, 11/13 in the third measure. The guitar is equipped with a pickup selector switch (P.M. --- I).

B7 *Sva* - 7 **F#7**

loco

3 5 3 3

20 0 20 1/2 (20) 21 20 21 20 21 20 21 20 21 20 21 20 21 19 19 21 (19) 19 (21)

P.M. --- 3 P.M. --- 3

7 7 9 7 9 7 9 9 9 8 9 8

E7 **B7**

O - ver here. 3. Keep on

Sva -

+1/2 +1/2

5 w/ bar w/ bar

loco

P.S. string noise

+1/2 +1/2 1 1 1 1 1 1

19 21 19 21 19 21 19 21 19 21 19 22 22 X 22 22 22 22

19

3 P.M. --- 3 P.M. ---

7 7 9 7 9 7 7 (7) 9 7 9 11 11 9 11 11

Verse

B7

roll - in' me, ba - by, just roll me all night ____ long. I won't _ mind.

mf
P.M. ---|

P.M. ---|

P.M.

P.M. ---|

P.M. ---|

P.M. ---|

E7

Keep on ____ roll - in' me, ba - by, ____ roll me

P.M.

P.M.

P.M.

P.M. ---|

P.M. ---|

P.M. ---|

B7 F#7

all night long. 'Cause you know what? When you shake, rat - tle and roll —

P.M. ---|

P.M. ---| P.M. ---|

* Sung as even eighth-notes.

E7 B7

me, my old back ain't got a bone. So when you do it, keep on

P.M. ---|

Bridge

Gtr. 2 tacet
B7

roll - in' me, ba - by, roll - in' me, babe. _____ An -

Gtr. 1

10 10 10 10

rake - rake - rake -

11 9 9 (9) 9

10 10 7 9 10 7 9

E7

B7

- y old way ____ you choose ____ it, keep on roll - in' me.

mp

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

F#7

E7

Hah, hah, keep roll - in' me, hon-ey, 'til ____ my old back ain't got a

mf

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

10 7 10 10 7 10

Chorus

B7 F#7 B7

bone. O - ver there!

Gtr. 1

10 7 10 10 7 10

f

1 hold bend w/ bar

Gtr. 2

mp

7 7 7 9 7

Rock - in' me, ba - by. _____

Rock - in' me, ba - by. _____

w/ bar

1 hold bend

7 9 7 9 7

E7

Rock me, hon-cy. _

Rock - in' me, ba - by.

Whoa, _

I _ don't mind which way _ that you... Come on, hon - ey, keep on

Chorus

B7

rock - in' me, ba - by. _____

Rock - in' me, ba - by. _____

1 hold bend

w/ bar

P.M. ----|

3

P.M. ----|

3

P.M. ----|

E7

Keep on rock - in' me, ba - by. _____

You _____ know you bet - ter

1

10

9

9

9

9

10

1/2

1

9

9

9

10

P.M. ----|

let ring -----|

1

9

(9)

7

6

20

B7 F#7

keep on ____ rock - in' me all night long. You can ____ rock me, ba - by, yeah, yeah. _

P.M.

9 10 14 14

7 10 14 14

P.M. ---| P.M. ---| P.M. ---|

7 9 7 7 9 7 9 7 9 11 9 11 9 11

Free time
E7 N.C.

Ow!

Sva

w/ slide

P.S.

24 22 24 22 24 22 24 22 24 (24)

*Hypothetical fret location.

7

B13 loco

0 10 7 10 10 7 10 7 10 7 9 7 9 7 9 7 6 7 1

6

C/A

8va -

15

12 (12)

14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dadd9/A

8va -

17

14 (14)

14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

The image displays a musical score for a piece titled "End Rhy. Fig. 1" in the key of G6/A. The score is organized into two systems, each consisting of three staves. The first system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff of the first system contains a melodic line with a long slur over measures 16 and 15, and a triplet of eighth notes in measure 17. The second staff of the first system contains a bass line with a long slur over measures 13 and 12, and a triplet of eighth notes in measure 14. The second system follows a similar pattern, with a treble clef staff and a bass line. The treble clef staff of the second system contains a melodic line with a long slur over measures 13 and 12, and a triplet of eighth notes in measure 14. The bass line of the second system contains a long slur over measures 13 and 12, and a triplet of eighth notes in measure 14. The score concludes with a final measure in the bass line of the second system, marked with a double bar line and a common time signature (C).

B

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

A

Riff A

C/A

Gtr. 3

Dadd9/A

A

G6/A

A

G6/A

End Riff A

Gtr. 3

Gtr. 4 (elec.)

mf

*w/ dist. & delay
w/ slide
steady gliss.

*Delay set for quarter-note
regeneration w/ 1 repeat.

C

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3 tacet

A

C/A

Gtr. 4

Gtr. 1: w/ Rhy. Fig. 1

Dadd9/A

A

steady gliss.

12 6 2 14 12 14 11 5

14 (14) 14 (14) 12 13 (13) (13)

G6/A A G6/A

steady gliss.

E

Gtr. 1: w/ Rhy. Fig. 1 (1st 9 meas.)
Gtr. 3: w/ Riff A

Gtr. 4 A C/A

mp
w/out slide

Dadd9/A

A G6/A A

[illegible]

A

C/A

Gtr. 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9 5 0 9 5 0 9 5 0 9 5 0 9 5 0 9 5 0 10 5 0 10 5 0 10 5 0 10 5 0 10 5 0 10 5 0 10 5 0

 f

Gr. 3

f

7 0

12 12 11 12

14 14 12

Dadd9/A

A

G6/A A G6/A

H

Gtr. 4 A G6/A A Gtr. 4 tacet G6/A

Gtr. 3

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

Pitch: G
*Microphonic fdbk, not caused by string vibration (next 9 meas.).

Grtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)

A

G6/A

A loco

Grtr. 3

sva

fdbk.



fdbk.

14

X

14

Musical score for "The Sound of Silence" by Simon & Garfunkel, featuring a guitar solo. The score is divided into three measures. The first measure shows a G6/A chord with a melodic line and a "fdbk." (feedback) instruction. The second measure shows an A chord with a "Sva" (sustained) instruction and a "fdbk." instruction. The third measure shows a G6/A chord with a "Sva" instruction and a "fdbk." instruction. The bottom staff shows a 16-measure sequence with an "X" mark at the end.

Gtr. 3 *loco*  A
 G6/A *sva* 
 Gtr. 3 *tacet* A
 G6/A

fdbk.

14 X

[illegible]

from Jeff Beck - *Truth*

Blues Deluxe

Words and Music by Rod Stewart and Jeff Beck

Intro
Slowly ♩ = 45

N.C. ***G7 F7/A C7 F7 C7 G7

*Gtr. 1 (dist.)
**
(Piano)

f rake --- | *mf* P.M.

TAB

*Set vol. knob at 1/2 volume.
**Recording sounds 1/4 step flat.
***Chord symbols reflect basic harmony.

Verse

C7 F7

Rod Stewart: I don't know much a - bout love, peo - ple, but I sure

p let ring ----- |

13 8 3 1 2 8

C7

think I've got it bad. Ha, ha, ___ yeah.

mf *f*

9 11 11 (11) 8 13 11 12 11

F7

I don't know too much a - bout love, _____ peo - ple, but I

p *mf*

let ring----- let ring----- steady gliss.

C7

sure think I've got it bad. _____

†Placed behind the beat.

G7

F7

Some peo - ple say love is just a gam - ble. But what - ev - er it is, _____ it's a - bout

p P.M. let ring-----

C7

F7

C7

G7

to drive poor me _____ mad. _____ Yes, it is. _____

mf *p* *mf* *mp*

Verse

C7

F7

2. I sit here in my lone - ly room, _ tears _ _ _ _ _ flow - in'

p *f* *p* P.M.

w/ pick & fingers - - w/ pick

4 5 3 5 3 5 8 10 8

†Sung behind the beat.

C7

all down my eyes. _ _ _ _ _ C\' - mon babe.

tr *mp* *mf* *sva* - - - -

11 (8) 11 12 8 19

F7

As I sit here, sit here, sit here in my lone - ly room, ah,

sva - - - - *loco* *sva* - - - - *loco* *p*

(19) P.M. 8 8 18 19 10 8 8

C7

you know the tears flow - in\' all _ _ _ _ _ down my God darn eyes. _ _ _ _ _

mf

10 10 (10) 8 10

Oh, yeah.

mp

3

rake -----

P.M. -----

1/2 1/2

9 10 10 x x 8 10 9 (9) 8 10 8 9 8 10 13 (13) (13) 11

G7 F7

I won - der how you could treat me so low - down and dir - ty. Ha, ha. You know what? Your heart

Sva -----

loco

mf

1 1/2 1 1/2

12 13 (13) (13) (13) 13 18

8 8 8 8

C7 F7 C7 G7

must be made out of i - ron. And it ain't no lie. C' - mon ba - by.

tr

tr

tr

tr

5 8 8/10 8 3 (5) 3 (5) 4 13

Piano Solo

C7 F7 C7

p mf p mf

grad. bend

1/2

10 10 10 8 8 8 10 8 10 8 11 9 8 10 8

**T = Thumb on 6th string

[illegible]

The first system of musical notation for 'The Girl on the Train' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets and a decuplet. The bottom staff is in bass clef and contains a bass line with octaves and triplets. The system concludes with a C7 chord.

[illegible]

8 11 11 11 11 11 11 11 11 8 11 10 8 10 8 8 10 8 10 8 10 9

let ring - - -

8 6 8 6 6 8 8/10 8 10

F7

10 8 11 8 10 8 11 8 10 8 11 8 10 8 11 10 8 11 10 8 11 10 8 11

let ring - let ring - let ring - let ring - let ring - let ring -

10 8 11 10 8 11 10 8 11 10 8 11 11 11 11 11 11 11 8 11 10 8 10 8 10 8

let ring -

† Played behind the beat.

C7

8 (8) 6 5/8 5/8 7 8 10 8 10 8 10 (10) 8 8 10 8 11 8 10/13 18/20

let ring -

G7

(20) 17 20 18 20 17 20 (20) 18 20 20 22 20 20 20

let ring -

Musical score for the piece "O - ver here." The score is written for guitar and includes a vocal line. The guitar part features a complex arrangement of chords and melodic lines, including a section with a tremolo effect and a section with a "grad. release" (gradual release) instruction. The vocal line is a simple melody. The score is divided into measures, with a key signature of one flat (B-flat) and a time signature of 4/4. The guitar part includes a section with a tremolo effect and a section with a "grad. release" (gradual release) instruction. The vocal line is a simple melody. The score is divided into measures, with a key signature of one flat (B-flat) and a time signature of 4/4.

C7

I could sit down and cry. Ha, ha, ha. Yeah, I do. Dig this.

mp P.M. -----|

1/2 1/2

5 6/8 8/11 11 11/13 13 15 (15)

10 12 15

[illegible]

peo - ple, you know, — and on - ly you know

f P.S.

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 1 1/2 — 13 13 13 13

C7

I could sit down and cry. _____ And it ain't no lie. Be - cause,

* w/ bar 11 13 w/ bar 10 12 w/ bar 8 10 6 8 5 7 (7) 10 11 9 10

Outro
Free time

G7

F7

I don't know too much a - bout love, peo - ple, but I, _____

6 10 10 9 || 8

7 10 10 9 || 8

5 9 9 8 || 7

10 10 9 || 8

8 11 10 (10) (10) (10) (10) (10) (10) (10)

9

from Jeff Beck - *Truth*

I Ain't Superstitious

Written by Willie Dixon

Tune up 1/4 step

Intro

Moderately ♩ = 108 (♩ = ♩[♮])

*T

Gtr. 1 (dist.)

The Intro section consists of four measures. The guitar line (Gtr. 1, distorted) starts with a *mf* dynamic. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are Bb4, A4, G4, and F4. The second measure has a bass clef and notes Bb3, A3, G3, and F3. The third measure has a treble clef and notes Bb4, A4, G4, and F4. The fourth measure has a bass clef and notes Bb3, A3, G3, and F3. The bass line (T, A, B) follows a similar pattern. The first measure has a treble clef and notes Bb4, A4, G4, and F4. The second measure has a bass clef and notes Bb3, A3, G3, and F3. The third measure has a treble clef and notes Bb4, A4, G4, and F4. The fourth measure has a bass clef and notes Bb3, A3, G3, and F3. The bass line is marked with a '1' above the first measure and a '3' above the second measure. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure.

*Chord symbols reflect basic harmony.

**T = Thumb on 6th string

Verse

Bb

3

The Verse section consists of four measures. The guitar line (Gtr. 1, distorted) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are Bb4, A4, G4, and F4. The second measure has a bass clef and notes Bb3, A3, G3, and F3. The third measure has a treble clef and notes Bb4, A4, G4, and F4. The fourth measure has a bass clef and notes Bb3, A3, G3, and F3. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure.

Rod Stewart: 1. Ain't _ su - per - sti - tious,

***Gtr. 2 (dist.)

The Verse section consists of four measures. The guitar line (Gtr. 2, distorted) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are Bb4, A4, G4, and F4. The second measure has a bass clef and notes Bb3, A3, G3, and F3. The third measure has a treble clef and notes Bb4, A4, G4, and F4. The fourth measure has a bass clef and notes Bb3, A3, G3, and F3. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure.

w/ wah-wah & delay

†T - - - - †

w/ slide

***Jeff Beck wears slide on middle-finger throughout.

†T = Thumb on 6th string

The Verse section consists of four measures. The guitar line (Gtr. 1, distorted) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are Bb4, A4, G4, and F4. The second measure has a bass clef and notes Bb3, A3, G3, and F3. The third measure has a treble clef and notes Bb4, A4, G4, and F4. The fourth measure has a bass clef and notes Bb3, A3, G3, and F3. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure. The guitar line is marked with a '1' above the first measure and a '3' above the second measure. The bass line is marked with a '1' above the first measure and a '3' above the second measure.

but a black cat crossed my trail. Bad luck ain't got me so far,

Verse

B \flat F7 B \flat

and I won't let it stop me now. 2. The dogs ____ be - gin to bark, __ ah,

P.M. T

F7 B \flat

all o-ver my neigh - bor - hood, ____ and that ain't all. Dogs ____ be - gin to bark, __ ah,

w/o slide

P.M. T

F C7#9

steady gliss. w/o slide T w/ slide 1/2

Bb F Verse Bb

3. And, dogs — be - gin to bark, — ah,

F7 Bb

all o-ver my — neigh - bor - hood. — The dogs — be - gin to bark, — ah,

P.M. T 1/4

F C

all o - ver my __ neigh - bor - hood. _____ I got a feel - in' a - bout __ the fu - ture

P.M.
T

Interlude

Bb F7 Bb

and it ain't too good, I __ know __ that. I know, __

P.M.
T

F7

Bb

— I know, I — know - a.

Sva

loco

*Hypothetical fret location

Fret numbers: (3/3/1), 23, 12 13 13 13, 15 15 15, 15 15 15.

F7

C

steady gliss.

Fret numbers: (15/15/15), 15 (15), 13 10 (10), 11 13 10 (10), (5/5/5), 4, (4/5/4), 3.

Bb

F

Verse

Bb

4. Ain't — su - per - sti - tious,

w/o slide

T

p

f

T---

1/4

Fret numbers: (3/3/3), 3, (3/3/2), 0, 3 3, 0 3 1 3 1 3, (4/3/3/1), 3, 3, 3 1, 3 1 3.

F Bb

but a black cat crossed my trail, ___ I said so man - y time be - fore. Ain't ___ su - per - sti - tious,

w/ slide

T

F C

a black _ cat crossed my trail, ah. Bad luck ain't got me so _ far

P.M. T P.M. - I

*Sung as even eight notes.

Outro

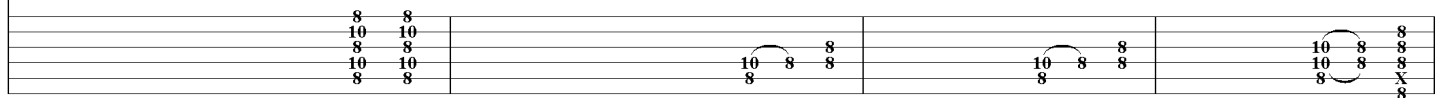
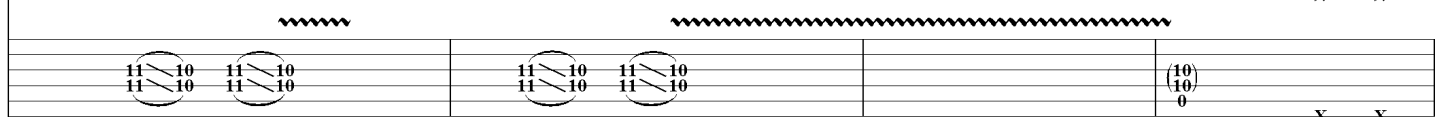
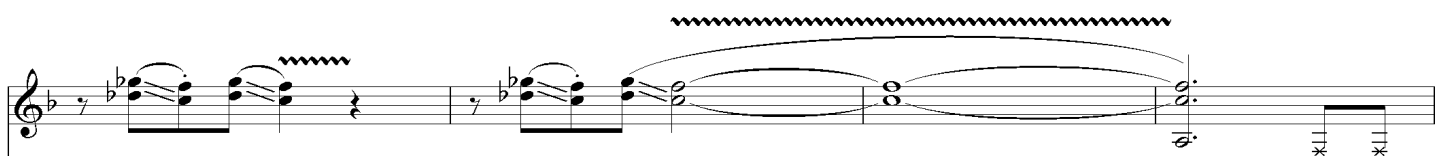
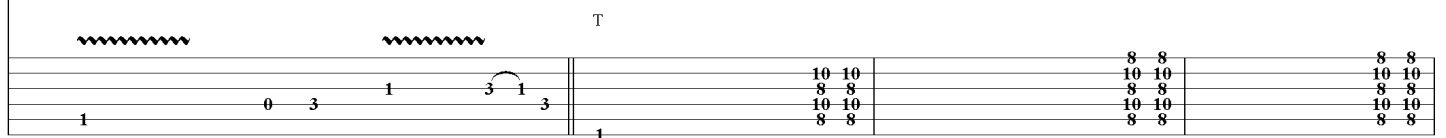
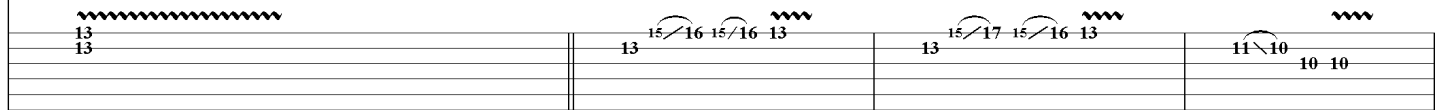
Bb

F7

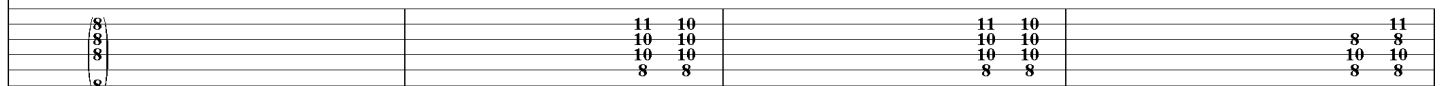
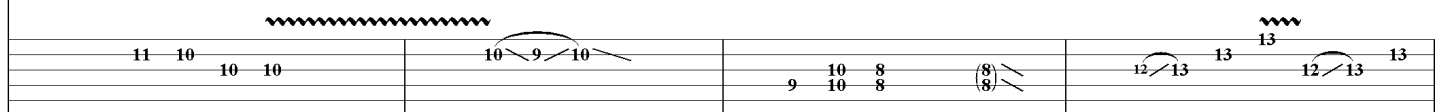


and you know I ain't gon - na let it stop me now.

C' - mon.



*Back vol. down 1/2 way.



**Full vol.

First system of musical notation, including a treble clef staff with a melodic line, a guitar staff with fret numbers (13, 12/13, 13, 10/13, 12/13, 13, 12/13, 12/13, 12/13, 13, 13, 10), and a bass staff with a bass line. The guitar staff includes a P.M. (Palm Mute) and T (Tapping) instruction.

Second system of musical notation, including a treble clef staff with a melodic line, a guitar staff with fret numbers (13, 10, 10, 10, 10, 1), and a bass staff with a bass line. The guitar staff includes a w/o slide (without slide) instruction and a P.M. (Palm Mute) instruction.

Third system of musical notation, including a treble clef staff with a melodic line, a guitar staff with fret numbers (3, 1, 3, 3, 4, 4, 6, 6, 8, 8, 10, 10, 11, 13), and a bass staff with a bass line. The guitar staff includes a let ring instruction and a P.M. (Palm Mute) instruction.

let ring-----|

P.S.

T

T-----|

fdbk.

Pitch: Eb

*

w/ fingers

P.M.

P.M.

P.M.

T

T

*3/4 vol.

w/ fingers

SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

I AIN'T SUPERSTITIOUS